

The
Cleveland
Museum
of Art

Members Magazine

Current Exhibitions

Cover (detail) and right: Diego Rivera's *Flower Day*, 1925 (oil on canvas, 147 x 120 cm, Los Angeles County Museum of Art, Los Angeles County Fund), one of the Mexican master's works on exhibit in *Diego Rivera: Art and Revolution*. Reproduction of the works of Diego Rivera is authorized by the National Institute of Fine Arts, Mexico.



Flower Day shows a woman carrying calla lilies, used in funerals and festivals, in an enormous basket strapped to her back. Rivera was, above all else, a great synthesizer, possessing a remarkable ability to fuse his accumulated experiences of European and indigenous artistic conventions with personal iconography, aesthetics, and national cultural identity.

DIEGO RIVERA: ART AND REVOLUTION

Gallery 101, February 14–May 2

A major retrospective celebrates a great artistic and political revolutionary
Sponsored by AT&T

R. CLARKE-DAVIS PHOTOGRAPHS: IN BETWEEN

Gallery 105, through March 17

An exuberant vision concentrated by the eccentricities of a toy camera

MEDITERRANEAN: PHOTOGRAPHS BY MIMMO JODICE

Galleries 109–112, through February 21

A modern artist's journey through classical time and space

FACES AND FACADES: THE CLEVELAND MUSEUM OF ART 1916–1998

Lower Level/Education

A history in archival photographs

Patron Sponsors Mary and Leigh Carter

From the Director

Dear Members,

In Cleveland, February is often a month of overcast skies. This year, our clouds are pierced—at least in University Circle—by the brilliance of Diego Rivera.

In every respect, *Diego Rivera: Art and Revolution* is a model public/private enterprise. Three private organizations—our museum, AT&T, and the Raymond John Wean Foundation—joined with four government agencies—the Ohio Arts Council, the Mexican Instituto Nacional de Bellas Artes (INBA), the National Endowment for the Humanities, and the Federal Council on the Arts and the Humanities—to create and support this traveling exhibition.

Most of you are familiar with the important work of the National Endowment for the Humanities and the Ohio Arts Council. In addition to providing financial support, the OAC played a crucial role in connecting our museum with our co-organizer, INBA, the Mexican cultural agency. AT&T is sponsoring the international tour of *Diego Rivera* as it travels from Cleveland to Los Angeles, Houston, and Mexico City. And in Cleveland, the Raymond John Wean Foundation, a private foundation, made the first leadership grant to the project.

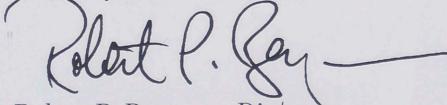
Perhaps the least well-known agency involved with the show is the Federal Council on the Arts and the Humanities, whose Arts and Artifacts Indemnity Program is insuring most of the objects in the exhibition. Under the Indemnity Act of 1975, the federal government promises to pay lenders for any loss or damage to works that are included in an exhibition. The indemnity program will save the *Diego Rivera* enterprise more than \$550,000 in insurance costs related to the exhibition. Overall, the program will have saved the museum more than \$1.1 million in exhibition insurance premiums in 1998

and 1999 alone. One advocate of the original legislation that created the program noted that in the early 1970s, “one-half to two-thirds of the cost of an international exhibition [was] the cost of insuring the material to be exhibited.” The decision by Congress to support museums through indemnification represents an essential belief in the value to Americans of exceptional national and international exhibitions.

In order for an exhibition to qualify for a federal indemnity, the organizing museum must meet rigorous standards. The logic underlying the Indemnity Program is that modern standards for securing, packing, shipping, and displaying artworks are so effective that damage or theft of an object in an American exhibition is extremely rare; indeed, the actual cost of the program to the government has been minimal.

The indemnity program is an excellent example of how a small investment of public money can yield enormous benefits. Since 1975, the program has saved American museums nearly \$120 million in insurance premiums and has supported over 550 exhibitions. The indemnity for *Diego Rivera* will give an international audience the opportunity to enjoy and learn from this important exhibition. We extend our thanks to the Federal Council on the Arts and the Humanities and all our partners in this project. As ever, the best way for our members to express thanks to our sponsors is to come to the museum and enjoy *Diego Rivera*. I look forward to seeing you here.

Sincerely,



Robert P. Bergman, Director



Marcia C. Steele,
conservator of
paintings, assisted
by Andrew Rock,
packing specialist,
inspects a work of
Diego Rivera.

Art and Revolution

DIEGO
RIVERA:
ART AND
REVOLUTION
February 14–
May 2



Rivera hoped to establish his reputation in Paris by exhibiting this large portrait, the masterpiece of his early career, at the Salon des Indépendants (oil on canvas, 228 x 159 cm, Museo Nacional de Arte, INBA, Mexico City, gift of Arturo Arnaiz y Freg). Painted in

1913, it depicts fellow Mexican expatriate artist Adolfo Best Maugard standing before an enormous Ferris wheel, as if spinning this symbol of modernity on his finger.

By the age of 45, Diego Rivera (1886–1957) had emerged as one of the world's most famous and controversial artists. Actively engaged in the great artistic and political revolutions of his time, Rivera moved, over the course of his career, from easel paintings addressed to art connoisseurs to monumental compositions designed to influence the widest audience possible. He aspired to create not merely public art, but truly populist art possessing the visual and rhetorical power to change the world. Yet tremendous intellectual sophistication lay beneath the facade of his populist imagery, achieved through an innovative fusion of European modernism with the indigenous traditions of Mexico's pre-Columbian past and the art of its native American peoples. Widely influential not only in Mexico but also in the United States, Rivera helped to define the terms of the Mexican-American cultural dialogue that continues to this day.

Nearly 40 years after his death, however, Rivera remains an artist in serious need of reassessment. His fame rests on the art he created after 1921, when he returned home after 14 years in Europe to assume a dominant role in the emergent Mexican Renaissance. Over the next two decades, Rivera's ability to effectively communicate political theory through a visual language accessible to mass audiences attracted artists and journalists worldwide. He accepted invitations to visit the Soviet Union and to paint murals in the United States, where reporters and public demonstrations dogged his every movement. The destruction in 1934 of his mural at New York's Rockefeller Center ignited rancorous debate over questions of intellectual freedom and the fate of capitalist versus socialist economic systems. As the Great Depression wore on and the world drifted toward armed conflict, Rivera's notoriety spread far beyond artistic circles.

Not surprisingly, contemporary opinion was sharply divided over the man and his art. Conservatives condemned his mixing of art with social commentary, while doctrinaire leftists denounced his anti-Stalinism and his "bourgeois"

attraction to folkloric themes. What is surprising is how strongly opinion remains divided today. Some historians describe Rivera as an "epic modernist," while others prefer to think of him as a "Mediterranean classicist." Certain scholars regard his art as the vanguard of a postcolonial, non-Eurocentric, postmodern sensibility. Others criticize him for adhering too strictly to European traditions and for painting "tourist" images to please his conservative patrons.

One reason for this diversity of opinion is that Rivera, like Pablo Picasso (1881–1973), was a complex, multifaceted individual filled with internal contradictions. Despite being a self-proclaimed "populist," Rivera often based his art on erudite intellectual and formalist doctrines. Although an ardent Marxist, he despised Stalinism, painted portraits of Hollywood movie stars, and accepted commissions from the Ford and Rockefeller families. Notwithstanding his reputation for pungent social commentary, he was fundamentally an optimist who envisioned a utopian destiny for mankind.

Clearly, public perceptions do not always conform to real world complexities. Rivera's activities as a politically

engaged muralist nearly eclipsed critical appreciation of his earlier achievements as an academic draftsman, a painter of naturalist landscapes, and an active participant in the European avant-garde. These activities were not mere diversions. In fact, Rivera regarded Cubism as a defining influence on his art.

To re-examine and broaden our understanding of Rivera, the Cleveland Museum of Art has joined forces with Mexico's Instituto Nacional de Bellas Artes (INBA)—holder of the world's most extensive and significant Rivera collection—in organizing the first major retrospective of the artist's work in more than a decade. The exhibition features nearly 100 works, including paintings never before seen in the United States. Inevitably, the exhibition includes Rivera's signature masterpieces, such as *Zapatista Land-*



This 1938 portrait depicts Rivera's second wife, Lupe Marín, with hands distorted to enormous proportions and seated in a space of slicing, intersecting angles suggestive of her emotional, conflicted personality (oil on canvas, 171.3 x 122.3 cm, Museo de Arte Moderno, INBA, Mexico City).

scape of 1915 and *Flower Day* of 1925. These familiar paintings are joined by lesser-known works that surfaced in the course of research, and which are being lent to this exhibition from museums and private collections in the United States, Europe, Asia, and Mexico.

Ranging from early academic drawings (one of them created when Rivera was only 12 years old) to late portraits of friends and lovers, the exhibition covers the entire scope of Rivera's vast career and focuses on the intricate relationship between revolutionary aesthetics and radical politics in his art. Rivera's ambition of creating a vast "portrait" of the Mexican people is reflected in works that celebrate the country's diverse ethnic populations, but which also declare his social and political agenda of forging a new, multiracial national identity that could be embraced by all Mexicans. Rivera's fascination with Mexico's ancient civilizations is also seen in paintings informed by his desire to connect the nation's precolonial past with its present and, in the process, to restore its marginalized, indigenous peoples to their rightful and essential place in society. A selection of Surrealist-influenced works reveals another side of Rivera's personality—not the creator of popular icons, but the sophisticated synthesizer of 20th-century intellectual ideas.

As a new methodology for understanding Rivera's art, the exhibition is organized in four thematic sections. The first section traces his transformation from an academic painter trained in Mexico to an active participant in the European avant-garde. The second section examines his creation of a variant form of Cubism informed by a growing consciousness of social and political issues, followed by his rejection of avant-garde ideologies and his search for more accessible forms of art. The third section probes Rivera's activities as a muralist, and the fourth examines his devotion to themes of Mexican life

and labor—along with the tremendous range and contradictory impulses in Rivera's art of the last four decades of life, when he portrayed an incredible variety of subjects in styles ranging from Surrealist-inspired fantasy to the monumental, hieratic simplicity of pre-conquest Indian art.

To examine lesser-known aspects of this extraordinary artist's work, fully one-half of the exhibition is devoted to Rivera's activities prior to his return to Mexico in 1921. Rather than ordering the works strictly by chronology or style, the exhibition focuses on broad themes and Rivera's process of assimilating and transforming disparate sources, such as his use of the planar, geometric structures of Cubism in composing his later scenes of Mexican life. This approach reflects one of the essential philosophical tenets of the exhibition: rather than abandoning ideas and styles, Rivera characteristically absorbed and redirected them.

The exhibition (which subsequently will travel to the Los Angeles County Museum of Art; the Museum of Fine Arts, Houston; and the Museo de Arte Moderno, Mexico City) is accompanied by a major catalogue which, in the

spirit of Rivera's art, brings together new voices into transcultural dialogue. Essays by art historians from the United States and Great Britain, and by seven Mexican authors, give voice to a range of diverse perspectives, reflecting our belief that Rivera's art cannot be circumscribed by any single, comprehensive interpretation. Instead, a collective approach seems the preferable method of shedding new light on one of the century's most prodigious, influential artists—a figure who played a pivotal role in leading Mexican art into the forefront of 20th-century modernism.

■ William H. Robinson, Associate Curator of Paintings

Organized by the Consejo Nacional para la Cultura y las Artes, through the Instituto Nacional de Bellas Artes (México), and The Cleveland Museum of Art, in partnership with the Ohio Arts Council. AT&T is the corporate sponsor for Diego Rivera: Art and Revolution. The exhibition is supported by a major grant from the National Endowment for the Humanities, a federal agency.

Additional support for the exhibition in Cleveland has been provided by the Raymond John Wean Foundation. The exhibition in the United States is also supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by The Plain Dealer and WCLV 95/5.



This photograph of Rivera, made in about 1928 by Tina Modotti (American, 1896–1942; 22.8 x 17.8 cm, courtesy Throckmorton Fine Art, Inc., New York), shows the artist painting a mural in the Ministry of Public Education's "Court of Labor," Mexico City.

The AKI Festival

From 1977–85 the Cleveland Museum of Art's biennial festival of new music was known as AKI, the Japanese word for "autumn." The mission of AKI—which succeeded the May Festival of Contemporary Music (a parallel to the museum's annual juried May Show) founded by then-Curator of Musical Arts Walter Blodgett—was to present a diverse program of high-quality contemporary music. By the 1980s, under the artistic direction of Karel Paukert, AKI had become a premier international music festival that brought to Cleveland hundreds of performers and composers of national and international stature, including Steve Reich and Musicians, the Philip Glass Ensemble, Elliott Carter, Ursula Oppens, George Crumb, Mario Davidovsky, and the S.E.M. Ensemble. Because of funding constraints, the AKI Festival ceased after the 1985 season.

During that final season, 166 people came to the museum to hear the Kronos String Quartet. Since then, of course, the Kronos Quartet has sold tens of thousands of recordings and performed for sold-out audiences worldwide. New music in general is experiencing a resurgence in popularity, even moving into the mainstream: witness the operas and movie soundtracks of Philip Glass, the minimalist mantra of Steve Reich and John Adams, and the neo-Romantic

works of Christopher Rouse. Orchestras are programming new works, recordings are finding an expanded audience, new ensembles are forming . . . and the AKI Festival is returning after a 13-year hiatus.



Karlheinz Stockhausen appeared at the museum in 1964 as part of the May Festival of Contemporary Music, precursor to the AKI Festival.

The festival opens next month with 14 concerts featuring music from 25 composers, including John Adams, Donald Erb, Jacob Druckman, and Jennifer Higdon. In addition, composers Gunther Schuller and Marc-André Dalbavie (the Cleveland Orchestra's new composition fellow) will lecture about their music. An equally diverse group of performers rounds out the festival, including the percussion ensemble Nexus, violinist Gregory Fulkerson, the septet known as eighth blackbird, the CIM Contemporary Music Ensemble, and organist Werner Jacob. Concerts will be held in Gartner Auditorium and at SPACES and the Cleveland Center for

Contemporary Art. Offering something for everyone, the AKI Festival will explore the multi-faceted world of contemporary music at the end of the most revolutionary century in music history.

For a complete schedule of events, call the department of musical arts at 216-421-7340, ext. 284, or email us at cox@cma-oh.org.

■ Paul Cox, Assistant Curator of Musical Arts



Next month's AKI Festival will present Nexus, performing percussion ensemble works by Steve Reich, Gavin Bryars, and Bill Kahn. Photograph by Doug Forster

Personal Victories



*Supported
by a grant from
the Sihler
Mental Health
Foundation*

Working in clay or creating Abstract Expressionist-style paintings is a source of great joy for participants in a new museum program developed for a select group of visitors. Over the past year, these visitors traveled to the museum three times a week for 90-minute classes. They explored the museum collection with studio instructors, learning about color, line, and space, and then created their own artistic expressions in CMA's studio classrooms. Their works were later exhibited at Shore Bank and Cleveland State University. They hosted a reception at which the mayor of East Cleveland spoke about their artistic achievements. Along the way, small victories were won. One participant learned to climb stairs, another said "hello" for the first time, and another finally spoke his own name.

These museum visitors are participating in a special program, a collaboration with the Cuyahoga County Board of Mental Retardation and Developmental Disabilities (generally referred to as CCBMR) and Art on Wheels. All are adults; all are physically or mentally challenged. Some live with families and go to work daily at the East

Cleveland Adult Training Center, one of eight centers operated by CCBMR to provide habilitation services and vocational training.

Cavana Faithwalker, the museum's coordinator of community outreach programs in the education department, worked with CCBMR program coordinator Cynthia Ray in creating a program for East Cleveland Training Center clients, who spend their days working on simple repetitive tasks. The training center's director, Ernie Marcovic, and staff were very supportive, and have since learned that the process of making art

They explored the galleries, learning about color, line, and space, and then created their own artistic expressions

has also improved their clients' basic life skills. "They learn self-expression," says Vanessa White, habilitation supervisor. The instructors offer little direct hands-on assistance with individual projects. "The participants were more passive when they started," explains Faithwalker. "Now they are making choices and articulating their likes and dislikes." Many clients, including Peter Eisenberg, John Maggard, Andy Peek, Richard Penn, and Deanna Triplett, count among their favorite activities listening to music, watching TV sports, and, thanks to the museum's innovative new program, creating works of art.

■ Marjorie Williams, Director, Division of Education and Public Programs



The museum's collaborative program with the East Cleveland Adult Training Center and the Cuyahoga County Board of Mental Retardation and Developmental Disabilities has allowed disabled visitors to find new opportunities for self-

expression. Above are two abstract compositions by Deanna Triplett, a program participant who now considers creating works of art among her favorite activities.

Yakov Kasman



Musical Arts

On Wednesday the 24th, a **Gala Music Concert** at 7:30 features pianist *Yakov Kasman* in an all-Russian program of works by Rachmaninoff, Prokofiev, and others. Tickets from the ticket center. General admission \$16 or \$14; for CMA and Musart Society members, senior citizens, and students \$14 or \$12; special student rate at the door only \$5. At 6:30 *Richard Rodda* gives a free **Preconcert Lecture** in the recital hall.

Musart Series

Guarneri Trio of Prague Forced to Cancel: We are sad to report that cellist *Marek Jerie* was hit by a car and seriously injured while riding his bicycle in Basel, Switzerland—and so the American debut of the *Guarneri Trio of Prague*, scheduled to take place this month at the Cleveland Museum of Art in performances of the entire Beethoven trio cycle, will have to wait until at least next year. Mr. Jerie is expected to recover fully, but will be unable to play his instrument for some months. Refunds, for those who had already bought tickets, are available at the ticket center. Karel Paukert will play a **Curator's Recital** on Sunday the 7th at 2:30.

Guest Recitals: On Sunday the 14th at 2:30 is *Haskell Thomson*, organ and piano. And Sunday the 21st brings the Romanian/French duo of violinist *Clara Cernat* and pianist *Thierry Huillet*, in their museum debut at 2:30.

An **Early Music Concert** on Sunday the 28th at 2:30 features *Lisa Crawford* and *Mitzi Meyerson*, duo harpsichord.

Free admission, unless otherwise indicated. Consult the daily listings for details. Programs are subject to change. Recorded selections from museum concerts air Monday evenings from 10:00 to 11:00 on WCLV (95.5 FM). For information about any of the preceding programs, call ext. 282.

2 Tuesday

Highlights Tour 1:30 CMA Favorites

3 Wednesday

Gallery Talk 1:30 *Changing American Visions*. Debra Gressel

Concert 7:00 *A Moment's Notice Band* and *Choir* perform with the *N.U.S.E. Poets* in Gartner Auditorium. Admission free
Film 7:00 *Dear Jesse* (USA, 1997, color, 82 min.) directed by Tim Kirkman, with Jesse Helms, Tim Kirkman, and Alan Gurganus. A gay New York City filmmaker returns home to North Carolina to explore the enduring popularity of anti-gay Senator Jesse Helms; both grew up in the same small town. Includes a postscript interview with the recently slain Matthew Shepard. Cleveland premiere.
\$3 CMA members, \$6 others

4 Thursday

First Thursday Curatorial consultation for members only, by appointment

Highlights Tour 1:30 CMA Favorites

Clara Cernat and
Thierry Huillet

5 Friday

Highlights Tour 1:30 CMA Favorites

Film 7:00 *The Shop Around the Corner* (USA, 1940, b&w, 97 min.) directed by Ernst Lubitsch, with Margaret Sullavan and James Stewart. Charming romance (just remade as *You've Got Mail*) about two shop employees unaware they are carrying on a love affair by correspondence. \$3 CMA members, \$6 others

Music and Dance 7:30 *Songs and Rhythms of Southern Italy*. Master percussionist *Glen Velez* and fervent singer *Alessandra Belloni* offer a passionate duet of laments, lullabies, and healing songs from southern Italy. Gartner Auditorium. Tickets (\$14, \$7 CMA members) at the ticket center

6 Saturday

Highlights Tour 1:30 CMA Favorites

7 Sunday

Gallery Talk 1:30 *Changing American Visions*. Debra Gressel. Sign-language interpreted

Organ Recital 2:30 *Karel Paukert*. Works by Satie, Alain, and Messiaen

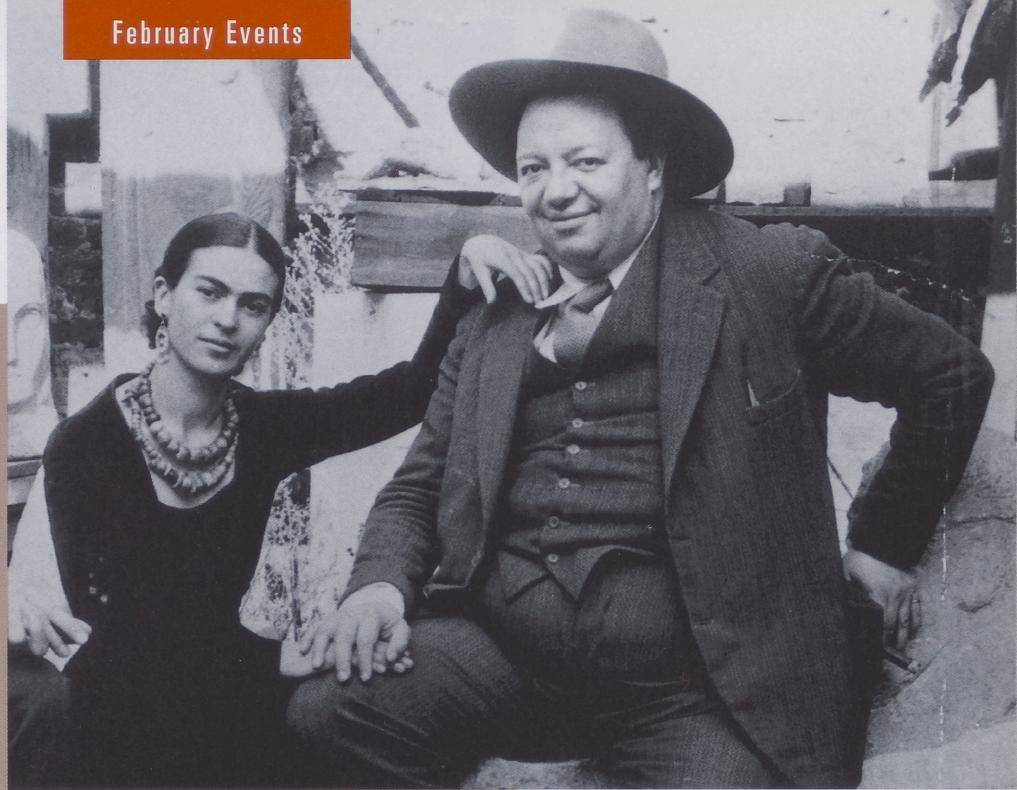


Film

From Documentaries to Diego Rivera

February's films encompass four new documentary features, two classics recently remade by Hollywood, and three films about Diego Rivera and his painter wife Frida Kahlo. The documentaries range in subject from Jesse Helms (*Dear Jesse*, the 3rd) to Judaism and the Dalai Lama (*The Jew in the Lotus*, the 24th). Two celebrate Black History Month: *Charles Mingus: Triumph of the Underdog* (the 10th) and *Melvin Van Peebles' Classified X* (the 17th). The Hollywood classics are 1940's *The Shop Around the Corner* (the 5th), recently upgraded as *You've Got Mail*, and 1934's *Death Takes a Holiday* (the 12th), reincarnated as *Meet Joe Black*. The Rivera/Kahlo films include two documentaries (*Diego Rivera: I Paint What I See* and *The Frescoes of Diego Rivera*, both on the 19th), and a Mexican biography of the colorful Kahlo (*Frida*, the 26th). Each program \$3 CMA members, \$6 others.

Diego Rivera with Frida Kahlo (above), *Charles Mingus* (right): subjects of film biographies



9 Tuesday

Highlights Tour 1:30 CMA Favorites

10 Wednesday

Gallery Talk 1:30 African and Polynesian
Art. Nicole Evans

Guest Lecture 7:00 *Building Trajan's Column*. Lynne Lancaster, Ohio University. Sponsored by the Cleveland Archaeological Society

Film 7:00 *Charles Mingus: Triumph of the Underdog* (USA, 1997, color/b&w, 78 min.) directed by Don McGlynn, with Gunther Schuller, Wynton Marsalis, et al. The first comprehensive documentary about the famed bandleader, bassist, and composer contains lots of rare photographs, film footage, and audio tapes. Cleveland theatrical premiere. \$3 CMA members, \$6 others

11 Thursday

Highlights Tour 1:30 CMA Favorites

12 Friday

Highlights Tour 1:30 CMA Favorites

Film 7:00 *Death Takes a Holiday* (USA, 1934, b&w, 78 min.) directed by Mitchell Leisen, with Frederic March, Evelyn Venable, and Guy Standing. The inspiration for *Meet Joe Black* is this well-regarded film in which Death assumes human form, walks the earth, and falls in love. \$3 CMA members, \$6 others

13 Saturday

Members Preview Day 10:00–5:00.

Diego Rivera

All-day Drawing Workshop 10:30–4:00. Intensive class for beginning to advanced students. Instructor, Sun-Hee Choi. The fee of \$20 for CMA members, \$40 for non-members, includes materials and parking. Call ext. 461 by the Friday before to register

Highlights Tour 1:30 CMA Favorites

Members Party 7:00–10:30. *Diego Rivera*. Tickets at the ticket center

14 Sunday

Gallery Talk 1:30 African and Polynesian Art. Nicole Evans

Hands-on Workshop 1:30–4:00

Rivera's Art for Children (*Arte de Rivera para los Niños*). Free drop-in family workshops for all ages. Art projects are based on Mexican designs and mural projects

Guest Recital 2:30 Haskell Thomson, organ and piano. The Oberlin professor presents works by Messiaen, J. S. Bach, Liszt, and Persichetti

16 Tuesday

Highlights Tour 1:30 CMA Favorites

17 Wednesday

Gallery Talk 1:30 Art Since 1945. Lisa Robertson

Film 7:00 *Melvin Van Peebles' Classified X* (USA/France, 1997, color/b&w, 52 min.) directed by Mark Daniels, with Melvin Van Peebles. The pioneering actor, writer, and filmmaker examines the depiction of African-Americans throughout film history in this provocative new movie full of clips and biting commentary. Cleveland theatrical premiere. Preceded at 7:00 by Mark Daniels's 26-min. *The Runnin' Man* (USA/France, 1997), a biographical sketch of Van Peebles, a graduate of Ohio Wesleyan University. \$3 CMA members, \$6 others

Lecture 7:00 *The Stone Quarry of Dreams: Lithography at the End of the 19th Century*. Dario Gamboni, CWRU professor of art history. Sponsored by The Print Club of Cleveland

Performance

A Moment's Notice Band will play a **Jazz Concert** in Gartner Auditorium on Wednesday the 3rd at 7:00, accompanied by the *N.U.S.E. Poets*. Admission is free.

On Thursday the 25th at 8:00 is a **Jazz on the Circle Concert** with *Ray Drummond's All-Star Excursion Band*. Tickets (\$17 and \$24) are available through the Severance Hall box office at 216-231-1111 or 1-800-686-1141. Museum members receive a \$2 discount.

An evening of **Music and Dance**: at 7:30 on Friday the 5th is *Songs & Rhythms of Southern Italy*, with Grammy-winning percussionist Glen Velez and fiery vocalist Alessandra Belloni. Tickets (\$14, \$7 for CMA members) from the ticket center.

Coming Up

On March 5 at 7:00, **Dancers and Musicians of Bali: Ritual Chants, Dance, and Full Gamelan Orchestra** returns to the U.S. for an encore performance of their 1995 tour. Early reservations are strongly recommended. Tickets (\$24, \$12 CMA members) are available at the ticket center.

Alessandra Belloni



18 Thursday

Highlights Tour 1:30 CMA Favorites

19 Friday

Highlights Tour 1:30 CMA Favorites

Film 7:00 *Diego Rivera: I Paint What I See* (USA, 1989, color, 58 min.) directed by Mary Lance. Rivera's life and work, his stormy relationship with Frida Kahlo, and the destruction of his controversial Rockefeller Center mural, documented with many archival photographs and film clips. Followed by Michael Camerini's 35-min. *The Frescoes of Diego Rivera* (USA, 1986). \$3 CMA members, \$6 others

Textile Lecture 7:00 *Weaving the Web of Community: Textiles as Political Expression*. Jo Ann Giordano

20 Saturday

International Symposium 9:00-5:00

Diego Rivera: A Binational Dialogue.

Noted scholars present lectures on various aspects of Rivera's artistic career. Registration: \$35, \$25 members and seniors, \$10 students. Box lunch \$17. For reservations, call the ticket center

Registration and Coffee 8:15-8:50

MORNING SESSION 9:00-12:30

Welcoming Remarks

Robert P. Bergman, Director

Introduction

William H. Robinson, Associate Curator of Paintings

Lectures

Diego Rivera and Modernism in Latin American Art. Edward J. Sullivan, New York University and Institute of Fine Arts, New York

Break 10:40-11:00

Critical Indigenismo: Rivera and José Carlos Mariátegui. David Craven, University of New Mexico

Rivera/Siquieros: Machine Aesthetics, the Ritual of the Utopia of Progress. Irene Herner, Professor of Art and Communications, Universidad Nacional Autónoma de México

Lunch 12:30-2:00

AFTERNOON SESSION 2:00-5:00
Lectures

In Search of a New Order: Diego Rivera, from Ingres to Chapingo. Luis Martín Lozano, Iberoamerican University, Mexico City

Performing the Self and the Other: Portraits and Self-Portraits by Rivera and Kahlo. Ellen G. Landau, Case Western Reserve University

Break 3:20-3:40

Panel Discussion/Audience Questions

3:45-5:00. Moderator: Agustín Arteaga, Director, Museo del Palacio de Bellas Artes de México. Discussants: symposium speakers, joined by Henry Adams, Curator of American Paintings

Highlights Tour 1:30 CMA Favorites

21 Sunday

Gallery Talk 1:30 *Art Since 1945*. Lisa Robertson

Hands-on Workshop 1:30-4:00

Rivera's Art for Children (Arte de Rivera para los Niños). Free, drop-in family workshops for all ages. Projects based on Mexican designs and mural projects

Storybook Tour 2:30 *Where the Mountain Meets the Sky: Pre-Columbian Folktales*. Anita Peeples

Concert 2:30 Clara Cernat, violin, and Thierry Huillet, piano. The Romanian/French duo make their museum debut performing works by Strauss, Block, Bartók, and Enesco. Cernat won first prize in the 1996 J. S. Bach International Violin Competition; Huillet won the Casadesus competition in 1987

Family Express 3:00-4:30 *Mural Project*. Following the example of Diego Rivera, draw a family-at-work group portrait

22 Monday

Members Day 10:00-5:00. *Diego Rivera*

Rivera Symposium

On Saturday, February 20 from 9:00 to 5:00 is a major **International Symposium, Diego Rivera: A Binational Dialogue**. Noted scholars from the United States and Mexico present individual lectures, then gather for a panel discussion. Registration fee: \$35, \$25 members and seniors, \$10 students. Box lunch \$17. For reservations, call the ticket center. Check the daily listings for the detailed schedule.

Lectures and Talks

Attend three free **Guest Lectures:** *Building Trajan's Column*, by Ohio University's Lynne Lancaster, Wednesday the 10th at 7:00; on Friday the 19th at 7:00 is *The Stone Quarry of Dreams: Lithography at the End of the 19th Century*, with CWRU's Dario Gamboni; and on Friday the 19 at 7:00, *Weaving a Web of Community: Textiles as Political Expression*, by Jo Ann Giordano.

Thematic Gallery Talks or Highlights Tours leave from the main lobby at 1:30 daily. The talk on Sunday the 7th is sign-language interpreted. A new **Video** title begins in the A-V room each Sunday.

Family Programs

Sundays, 1:30 to 4:00, the 14th through the run of *Diego Rivera*, bring the whole family for **Hands-on Workshops:** *Rivera's Art for Children (Arte de Rivera para los Niños)*, free, drop-in projects based on Mexican themes.

On Sunday the 21st at 2:30 is *Where the Mountain Meets the Sky: Pre-Columbian Folktales*, a **Storybook Tour** by Anita Peeples.

A **Family Express Mural Project** is Sunday the 21st, 3:00–4:30: following the example of *Diego Rivera*, draw a family-at-work group portrait.

Sun-Hee Choi's monthly **All-day Drawing Workshop** is Saturday the 13th, 10:30–4:00. The fee is \$20 for CMA members, \$40 for non-members (includes materials and parking). Call ext. 461 by the Friday before to register.



25 Thursday

Highlights Tour 1:30 CMA Favorites
Jazz on the Circle Concert 8:00 Ray Drummond's All-Star Excursion Band. One of the busiest and most respected bassists in jazz, Ray "Bulldog" Drummond leads his all-star excursion band featuring Craig Handy and David Sanchez on saxophones, pianist Renee Ronsens, drummer Billy Hart, and percussionist Mor Thiam. Part of the Jazz on the Circle series, a collaboration of Northeast Ohio Jazz Society, the Cleveland Museum of Art, Severance Hall, and Tri-C Jazz Fest. Gartner Auditorium. For tickets (\$17 and \$24) call the Severance Hall box office at 216-231-1111 or 1-800-686-1141

26 Friday

Highlights Tour 1:30 CMA Favorites
Film 7:00 *Frida* (Mexico, 1984, color, subtitles, 108 min.) directed by Paul Leduc, with Ofelia Medina. Frida Kahlo, the great Mexican painter, radical, and wife of Diego Rivera, looks back over her tortured life in this intimate, intricate dramatization. \$3 CMA members, \$6 others

27 Saturday

Highlights Tour 1:30 CMA Favorites

28 Sunday

Gallery Talk 1:30 Picasso. Saundy Stemen
Hands-on Workshop 1:30–4:00 *Rivera's Art for Children (Arte de Rivera Para los Niños)*. Free, drop-in family workshops for all ages. Art projects are based on Mexican designs and mural projects

Early Music Concert 2:30 Lisa Crawford and Mitzi Meyerson, duo harpsichord. A rare occasion to hear two formidable harpsichordists perform works by Le Roux, J. S. Bach, and F. Couperin.

Top: Diego Rivera's Nocturnal Landscape, from 1947 (oil on canvas, Museo de Arte Moderno, INBA, Mexico City)

Start Now

Include in your "to do" list for this last year of the millennium an annual review of your financial and estate plan (or perhaps formulate one, if you haven't already). To help you accomplish these tasks, we have created a **Financial and Personal Inventory Record Book**.

No matter your age, it is very important to have a clear estate plan—to distribute your property to whom and in what amounts you wish; to take advantage of a variety of tax-minimizing techniques that can increase your family's security and make it possible to fulfill your personal desires and objectives; and to decrease the amount of taxable assets in your estate, thus providing a larger share for the beneficiaries you designate.

Once your plan is complete, it should not be filed away and forgotten. Changes in personal and financial circumstances and revisions in the tax laws necessitate regular review of your estate plan.

The record book is designed to provide your family vital information about your assets and important documents. It enables you to list in one place the location of and important details from your will, living will, insurance policies, titles and deeds to your assets, tax returns, stock certificates, CDs, and bond certificates. There also are places to inventory your assets and express your wishes for arrangements upon your death. Proper handling of the affairs and finances of a loved one can be a daunting task even under the best of circumstances; by thoroughly completing the record book you provide a single information resource for those upon whom the burden may fall to settle your estate and distribute your assets.

The record book also provides a place for charitable contributions. The way to achieve what might seem to be conflicting financial and charitable goals is through careful planning. A qualified estate planning officer from the museum can consult with you and your financial advisors about your estate plan and show you how to achieve all of your goals. Even in today's volatile market, charitable giving can provide your family a lifetime income, reduce your estate taxes, produce significant income tax savings, and take advantage of your Individual Retirement Accounts and insurance policies—all the while benefiting you and the museum. Our planned giving office can also provide language for wills and codicils, material explaining the tax advantages of trusts, and proven strategies to create gifts which produce income for life.

If you would like to receive a free copy of the record book or have any questions about your estate plan, please call or write Karen L. Jackson, senior planned giving officer (ext. 585). As always, inquiries are confidential and place you under no obligation.

Members Can Use the Print Study Room

Most members are aware that the museum owns many more prints and drawings than are on view at any one time—in fact, the collection holds some 14,000 prints and 3,000 drawings from the 15th century to the present. What you may not know is that any member can see any print or drawing in the collection.

Here's how: at least two weeks before you'd like to visit, call either Shelley Langdale (prints, ext. 246) or Carter Foster (drawings, ext. 244) and set up an appointment. At the agreed-upon time, come directly to the print study room, ring the doorbell, and meet the curator, who will show you the works you're interested in seeing. For information about Asian works, except for Japanese prints after 1900, call Asian art at ext. 232.

Another useful feature of the print study room is its library of print books and catalogues raisonnée (volumes that list in detail every print an artist made). Our comprehensive collection includes catalogues raisonnée for most major artists, including contemporary printmakers. You can also research the current market value of a particular print (please bring a snapshot—not the real print—for reference). Similar resources for drawings, paintings, and other works are available in the main Ingalls Library.

Thanks!

Congratulations to the honorees at our December 8 volunteer reception, and thanks to all our volunteers.

Lisa Binder	Bill and Peg Petrovic
Rita Buchanan	Ginger Ratcliffe
Helen Cherry	Mary Reynolds
Adele Fike	Phyllis Ross
Joan Fitchet	David Selman
Frannie Gale	Sue Spring
Kermit Greeneisen	Julie Stanger
Phyllis Koons	Barbara Wamelink
Nan Lowerre	We remember:
Lenore McClelland	Laura Kichler
Peg McNaughton	Mrs. W. Tyler Miller
Betty Miller	(Betty)
Chizuko Mitsumoto	Bob Paxton
Alyce Nunn	

Take Note

Don't forget—make your **Valentine's Day Brunch** reservations at the Oasis Restaurant soon! Call ext. 184.

We are planning a **Members One-day Trip** to the Detroit Institute of Art to see their Diego Rivera murals. Call ext. 589 for information.



Participants in last October's Collectors Circle trip visited Paris. For information about Collectors Circle membership, call Heather Sherwin at ext. 153.

Diego Rivera

Ticket Information

Diego Rivera Tickets Are on Sale Now: Members can order tickets now through the ticket center (convenience fee for phone orders). Audio tours are \$3. *Diego Rivera: Art and Revolution* runs February 14–May 2. Tickets on sale to the general public as of January 31.

Regular Ticket Prices are \$5 Tuesday–Friday and \$7 Saturday and Sunday, with discounts for students and groups. Children under 6 are free.

Organized by the Consejo Nacional para la Cultura y las Artes, through the Instituto Nacional de Bellas Artes (México), and The Cleveland Museum of Art, in partnership with the Ohio Arts Council. AT&T is the corporate sponsor for *Diego Rivera: Art and Revolution*. The exhibition is supported by a major grant from the National Endowment for the Humanities, a federal agency. Additional support for the exhibition in Cleveland has been provided by the Raymond John Wean Foundation. The exhibition in the United States is also supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by *The Plain Dealer* and WCLV 95.5.

Members Events

The **Members Party** is Saturday, February 13, 7:00 to 10:30 (timed tickets required; \$25 for members, \$35 for non-member guests; call ticket center to reserve). From 10:00 to 5:00 that same day is a free **Members Preview**. Free timed tickets are required for that event.

Three **Members-only Mondays** will be February 22, 10:00–5:00; March 15, 10:00–7:00; and April 5, 10:00–5:00.

Members also receive a discount and priority registration to the **Diego Rivera Symposium** on February 20.

This illustration was inadvertently omitted from p. 15 of last month's magazine: *Diego Rivera, Portrait of Lupe Marín* (1938, oil on canvas, Museo de Arte Moderno, INBA, Mexico City).

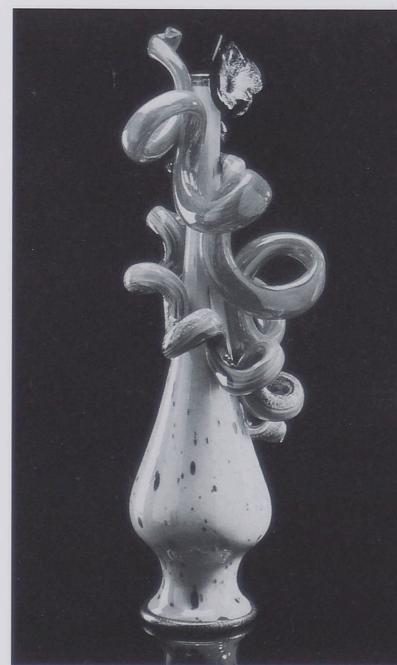


When in Akron...

If you loved *Glass Today*, you'll love this, too: The reigning superstar of glass art, Dale Chihuly, is the sole subject of a 20-year retrospective at the Akron Art Museum, now through February 28. All the works are drawn from the largest private collection of Chihuly's work, that of Oregon businessman George Stroempler.

Chihuly: The George R. Stroempler Collection gathers 255 works in an impressive display that occupies two floors of the museum. Call 330-376-9185 for information.

Dale Chihuly's Chartreuse Venetian #488 (1990, glass, George R. Stroempler Collection) is on view in Akron this month with 254 other works.



Diego Rivera Exhibition Committee

Our thanks to the members of the Diego Rivera Exhibition Committee, whose thoughts have been invaluable in helping us to present and promote this exhibition to the Cleveland community.

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*Co-chairs



AT&T is the corporate sponsor of *Diego Rivera: Art and Revolution*.

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Photography: Howard T. Agriesti, Gary Kirchenbauer, and Gregory M. Donley

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Admission to the museum is free

Telephones
216-421-7340
TDD: 216-421-0018
Membership and Ticket Center
216-421-7350 or 1-888-CMA-0033
Art Museum Store
216-421-0931
Beachwood Place store 216-831-4840
Airport store 216-267-7155

**Dated Material
Do Not Delay**

Hours
Tuesday, Thursday,
Saturday, Sunday
10:00-5:00
Wednesday, Friday
10:00-9:00
Closed Mondays,
July 4, Thanksgiving,
December 25, and
January 1
Café: Closes one hour
before museum

Web Site
www.clemusart.com
**Ingalls Library
Members Hours**
(ages 18 and over)
Tuesday and Thursday
10:00-6:00
Wednesday 10:00-9:00
Friday 10:00-6:00
Saturday 10:00-5:00
Slide Library by appointment only

Print Study Room Hours
By appointment only
Tuesday-Friday
10:00-11:30 and
1:30-4:45

Membership and Ticket Center
Tuesday and Thursday
10:00-5:00; Wednesday and Friday 10:00-8:00; Saturday and Sunday 10:00-5:00.
\$1 service fee per

ticket for phone orders (\$2 non-members); call 421-7350 or, outside the 216 area code, 1-888-CMA-0033

Don't Miss Art

Register now for Spring Museum Art Classes (February 27-April 24). First-come, first-served, for members only until February 6; open to the public thereafter. Visit or call the ticket center.

